ious life. He is holding the lyre with an arm folded flat against his left side; with his other arm he is leaning against what is about to be the branch of a tree. By Michelangelo likewise a very small bronze under glass, among other Renaissance figurines, has kept the charm of softened wax. A mere torso of the Crucified Christ.

Gallery SO

GALLERY 30.

Domenico Veneziano:

Head of a woman, seen in a perfect profile against a background of blue sky, probably repainted, standing out against the delicate and rather pale tone of the face. The nape of the neck completely uncovered in the manner of a Piero della Francesca; dress of brocaded silk, indiscreetly sumptuous.

Pollaiuolo:

A little David, with nothing remarkable about the painting, but creating a rather odd impression. The folds of his cloak, the corners of which are caught in his belt, raised almost immodestly, uncover the legs painted with a nervous and very elegant line.

Verrocchio:

A Madonna and Child. As usual with him, he indicates shadows on flesh with a monotonous darkening.

A little sacred wood, almost symmetrical, yet full of mystery and charm, where a Christ child and a John the Baptist just a little older meet. Near them some does come down to drink; wild anemones sparkle against the very dark green of the grass. And not far off, St. Joseph and Mary are coming forward. (This is attributed to some pupil of FilippoLippi.)

Dierik Bouts:

Magdalen anointing the feet of Christ. She is on the far left of the painting. At the corner of a table Christ, together with three disciples, is eating bread and fish. A donor, kneeling in the right

corner, balances the Magdalen.

A very beautiful crucifixion by Dierik Bouts also*

CARPACCIO	1470-1522
TiziAtfo	1477-1576
TINTORETTO	1519-1594
VERONESE	1528-1588

(Strange gap. Examine into it.)

1696-1770